DC

ALL IN

13+ TEEN

77

CATWOMAN™

ROUGH LANDING

GRØNBEKK
BEYRUTH
DELPECHE

NINETY YEARS OF STORIES, TOLD IN FOUR UNFORGETTABLE ISSUES!

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MARK WAID CHRONICLES THE JOURNEY OF THE WORLD'S GREATEST SUPER HEROES, JOINED ACROSS THE ERAS BY THE GREATEST ARTISTS IN COMICS

ISSUE #1 ART BY JERRY ORDWAY AND TODD NAUCK
COVERS BY CHRIS SAMNEE

MONTHLY
STARTING IN JUNE

The silence is comfortable.

It always was.

She thinks. Heals. Plans.

How do you think he'll play it?

While Shota wishes they could stay like this forever.

He loves to see her work.

Mitya?

He will have every base covered. His people will be waiting for you at the airport... at the docks.

Mhm. Been thinking about that. I need to give him a ***win.*** Play along for a bit.

Play along...for a bit? You ***are*** going in to save Suzy, right?

Well, yes. I'll get Suzy out.

I owe her that.

But I have tracks to cover too, Shota.

Focused, thorough, excited. **Dangerous.**

She reminds him now of the first time he saw her--

--breaking into Mitya Belov's apartment.

She's here? ***How?!*** The alarm is still on--

I don't... know, Mitya.

somewhere in europe. a decade ago.

Mitya set her up.

She has disabled the cameras-- ***somehow.*** I only have the nanny cam left.

She did not know, of course.

Oh, she's ***good.*** You're recording?

Mhm. But we only have this angle.

We need her ***face.***

Come on, Evie. Turn around for me. Look into the camera now.

Ah... there's our girl.

It was how they liked it, the Belovs.

Good work, Shota.

Always one step ahead.

the following day.

Evie Hall.

Mitya was her ticket in.

...

Mitya Belov.

Well-informed, I see. Look at this, Evie.

And at the time--

--she wanted in.

I... *Frankie* set me up?

Well, *I* set you up through Frankie. I wanted to see what you could do.

And I am *impressed.*

So this was some kind of test?

It was a question of money.

Don't look at me like that. You didn't come here to pick *pockets,* did you?

No... I didn't.

Back then, money equaled freedom.

Good. I have work for you, Evie Hall.

You may consider the money you stole yesterday your first paycheck.

And no one paid like the Belovs.

The team was the best of the best.

I left when I was thirteen.

Handpicked criminals.

But I mean, it was okay. I knew a bunch of people from the demoscene, so I stayed on couches until I could get work.

The *what?*

It was supposed to be just a job.

But despite herself, she liked them.

It's like, um, this community of coders and artists--came out of the early cracking scene.

They do, like, impossible real-time graphics things. It's very cool.

Sure. Sounds cool.

Suzy was so young back then--

Am I--am I talking too much?

You're doing fine, Suzy.

--young and brilliant.

They all were.

See, that's where you're wrong, Alexander. It's not hard to get away with murder.

People just make one *fatal* mistake.

It's not the planning or the *execution*...

...no pun intended.

Then what, Mitya?

They just pick the wrong victim. Partners or exes or something obvious like that.

Sure, but those are the people worth killing, you know?

Shut up, guys. Mom's coming.

Thinking back on the beginning--

Dad...

I want you to meet Evie.

--on the people she would grow to love--

--grief twists in her chest.

I am ***delighted,*** Evie. I have heard a lot about you.

One *of them is killing the others.*

argentina. now.

Yet the hired killers do not feel like Mitya Belov's style.

Bunn... Bunny...

It is not smart enough.

Ever heard o...f... the Mil--the Mile High Club?

--Ugh--

Not personal enough.

Here we go.

Not cruel enough.

She knows he will be waiting.

In fact, she relies on it.

Evie?

May I call you Evie? Or do you prefer Ms. Hall?

Sorry, do I know you?

Ach, where are my manners? I am ***Rudolf Waltz,*** at your service.

Well, Mr. Waltz--

Rudolf, I ***insist.*** Come with me, Evie.

Mr. Belov is eager to see you.

We were expecting you earlier, truth be told.

But better late than never, my dear.

Watch your head, bitte.

We're on our way. Ten minutes.

Mitya Belov welcomes the surge of adrenaline like an old friend.

He got through the back door...claims he got a tip that Evie Hall would be here.

He has been waiting for this. For her.

Hall's photo has already been shared on ***Bounty.*** They know she's in the city. There's a contract on her head...and on Suzy's. What do we do?

MMFFF!

Well, we will learn who our friends are, won't we?

I want to know who gave him this...***tip.***

Years of planning have led to this moment.

And call everyone back here. Fortify the place.

Contracts or not, make it ***known***--Evie and Suzy are in ***my*** custody.

If anyone is going to kill them--

And now that it is here, he finds himself ready for it.

--it will be ***me.***

Equal to it.

Welcome to the *Lantana Hotel and Casino*, Evie.

The place feels like him.

Rich. Tasteful.

The building is from 1940, but Mr. Belov had it fully renovated when he took over.

Unattainable.

Or, I should say, fully *restored.*

It is the kind of place where people pay for the privilege of losing money.

She watches them observe her--

We take great pride in our clientele.

--the people hired to kill her.

She notes every exit and window.

(Too few.)

Another time, I could have introduced you to congressmen and... ah, the mayor is over there, I see.

Clocks every armed guard.

(Too many.)

But we would not want to exhaust our great man's patience.

She guesses she has about three minutes until all hell lets loose.

Here we are, here we are.

And the only silver lining she can see--

--is that if Mitya Belov wanted her dead--

Evie.

Finally.

--she would be already.

It is theater.

A play for her benefit.

Sorry about this, Evie, dear.

Though he was here to **kill you.**

A show of power, made no less impressive by its cruelty.

But don't worry...you're safe here.

She didn't bring any weapons--but there are no signs of the **keys** either.

Of course not. Our girl here wouldn't make it that easy.

Where is she, Mitya?

No small talk? No **long time no see?**

Where's Suzy?

Oh well.
Come with me, my dear.
The black hair suits you. You always had too much sense to be blonde.
But I suppose there is some...value in having the world underestimate you.
I never did, you know.
Underestimate you.
Suzy?
...Evie?
Alive. For now.

The *keys?*

Selina counts the passing seconds in the back of her mind.

They were delivered earlier today. I had them sent to the Rose Suite.

She knows they need to move.

Waltz?

On it! On it, sir.

We lost track of you for almost *two weeks.*

What were you up to after Tokyo?

Let me check on her.

She plays the futile escape routes out in her mind.

The receptionist has the package. They're sending it up now.

But something is off.

All right.

Suzy Sinner.

In over her head.

Are you hurt?

I'm... uhm...

Delicate hands bound--

--too loosely.

Imprisoned for two weeks.

Yet her mascara is still running.

Perfectly staged.

You were always an awful actor, Suzy.

What...? I...I...

Too perfect.

You were always a liar!

Selina feels something break inside her.

A hope, perhaps.

You lied to me in Berlin...in Stockholm, in Tokyo--

--just like you lied to me ten years ago!

I looked for you... *everywhere.* I checked everything...

Nothing you told me was true. *Nothing.*

It's here. I got it.

Stop. Open the package *in there.* Take the keys out and bring them to me.

But in many ways, the betrayal makes things easier.

Open it. Take out the keys. Give them to me.

I'm not Ted Kaczynski, Mitya.

Can't be too careful, my dear.

Sir.

Ah. You were always the best, Evie.

The ideal fight is quick and without lasting damage.

She knows in her bones--

Where did Ivan keep his key?

--this will not be one of them.

Inside a copy of ***The Brothers Karamazov.***

Hah. Of course. He was always a pretentious piece of [redacted].

THK

This is about to get dirty.

Mitya... listen.

Mhm?

Painful.

Deadly.

Gunfire?! What's going on?

Silenced shots fill the air.

THK THK THK

What? Did you bring backup, little one?

They are not with me, Mitya.

And then she sees it. In his eyes.

The missing piece.

And she knows.

What?

Someone has been killing off our old team. They're here for Suzy and me.

Who are they?!

The why.

!

AGHH!

Wrong question. What you should be asking is ***why.*** Why do they want us dead?!

She feels the key in her hand.

Where are they?

On my honor, I shall not say anything.

And knows she needs to get out.

AGHH!

Blueprints run through her mind.

Stay down. Away from the windows.

BLAM BLAM

Run now.

Questions later.

NO!

He's one of *them.* He's a Belov!

Damn straight.

BLAM

BLAM

Uurrrhk--

BLAM

EVIE?!

BLAM

BLAM

Give it up, Evie!

You lost. Just...just *deal* with it.

The dead woman in Berlin...did he kill her?* Just to draw me out?

*Back in Catwoman #69. --Arianna

I...

Did *you* identify her? Did you tell the police she was Evie Hall?

It wasn't my--

There are lines you don't cross, Suzy... even in this life.

SUZY?!

Mitya! She's in here! *IN HERE!*

Window, Suzy! *STOP!*

For a moment--

--the fear and fury consume her.

But Selina Kyle refuses to die--

--for an old woman's secrets.

CATWOMAN:
THE MILLS OF GOD, PART 1

TORUNN GRØNBEKK SCRIPT DANILO BEYRUTH ART
PATRICIO DELPECHE COLORS STEVE WANDS LETTERS SEBA FIUMARA COVER
FRANK CHO & SABINE RICH, DAN PANOSIAN VARIANT COVERS
NOOBOVICH 1:25 VARIANT COVER FRANK CHO & SABINE RICH 1:50 VARIANT COVER
JAMES REID ASSISTANT EDITOR ARIANNA TURTURRO EDITOR ROB LEVIN GROUP EDITOR

TO BE CONTINUED.

BATMAN

HUSH

#161

CHAPTER 4

A TEAM-UP YOU NEVER EXPECTED. A FIGHT YOU THOUGHT YOU'D NEVER SEE.

Written by
JEPH LOEB

Art by
JIM LEE
SCOTT WILLIAMS
ALEX SINCLAIR

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JUNE

ALL IN

DC NATION SPOTLIGHT ON

DC STUDIOS

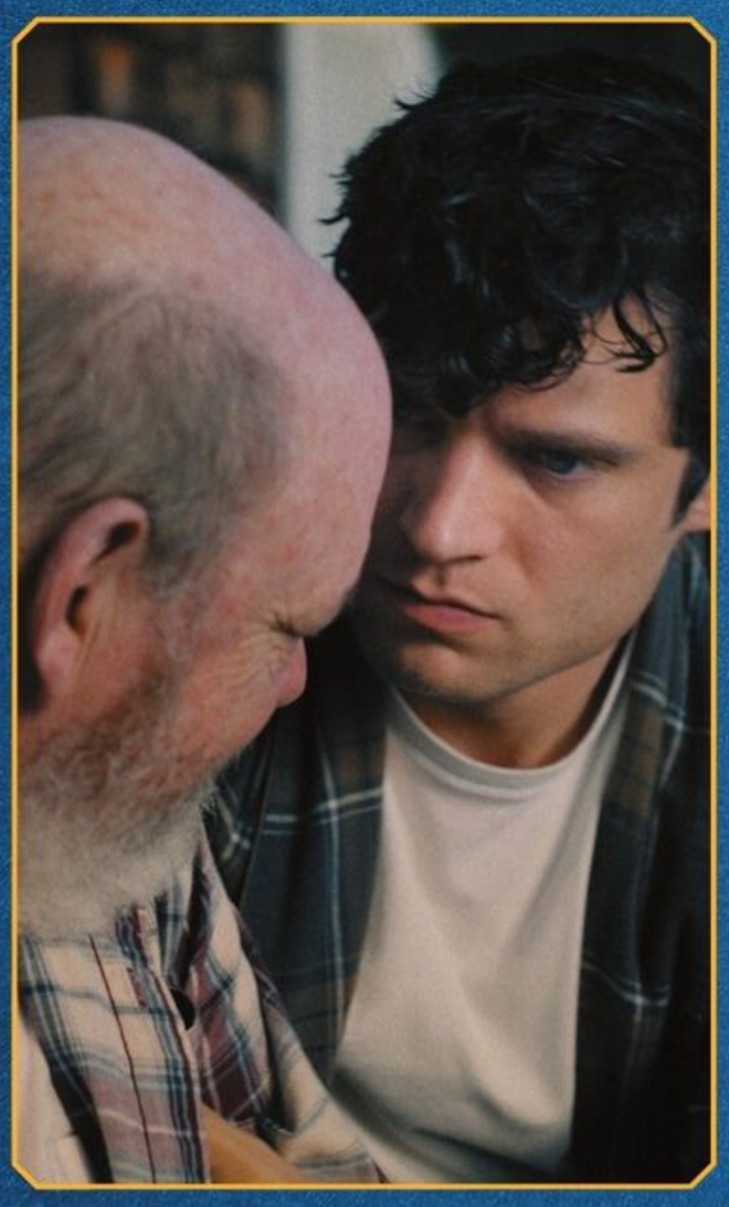
SUPERMAN

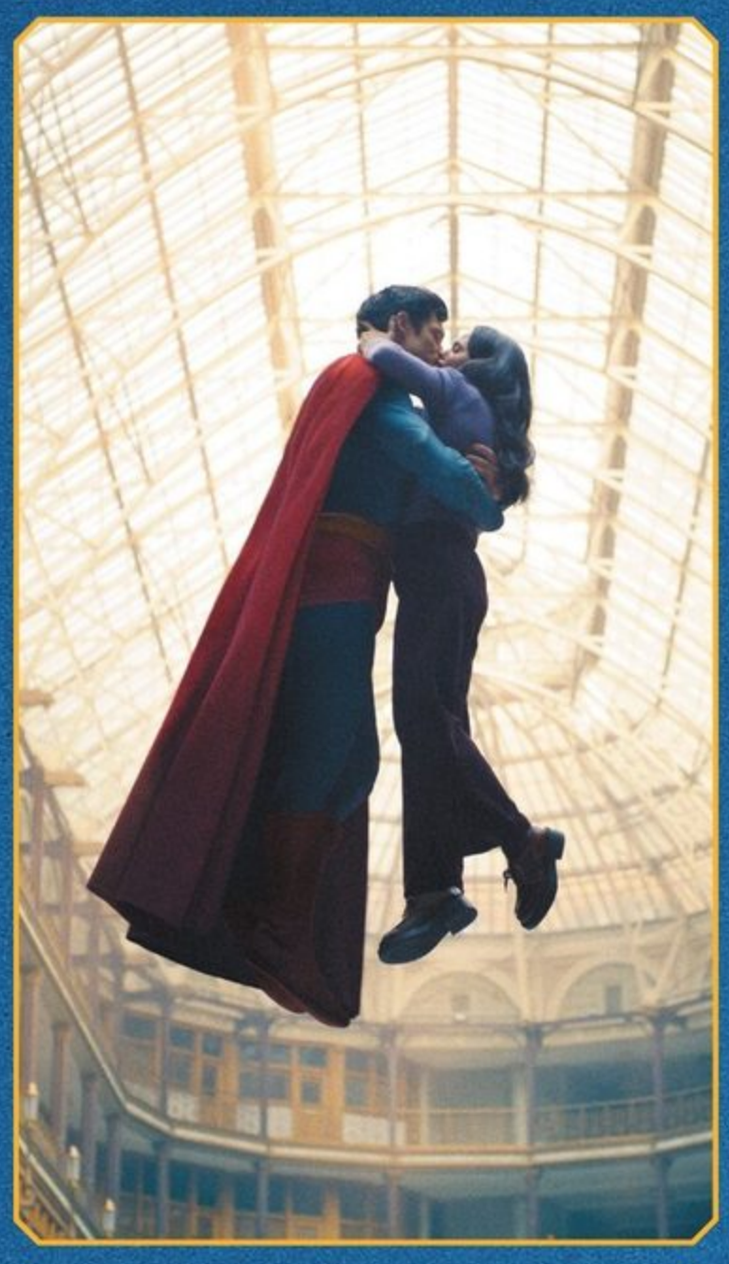
INTERVIEW WITH PRODUCER PETER SAFRAN

As a producer, how did you know James Gunn was the right choice to write and direct this film?

James is, for my money, the greatest superhero filmmaker of our generation. I would do any character with James. But it was when he called me and said, "I have a way in," that I really knew we were onto something. I knew something had spoken to him about what the theme should be, what was the commentary on the human condition that we wanted to explore.

As we got deeper into it, and certainly when I read the script for the first time, it really spoke to me about what is it that makes us the people we are today. It balances this incredible Kryptonian legacy and heritage against the human upbringing for Clark Kent.





What can you share about where this film begins?

We did not want to do another origin story. Where we enter the story, Clark has been a reporter at the *Daily Planet* for a little while, the early stages of his career. He and Lois have been dating for about three months, so, early stages of their relationship.

But then we really throw the audience into the world of Metropolis, into the DC Universe, a world where metahumans and superheroes and super-villains and magic and robots all exist. Not that unusual. It's kind of like spotting a celebrity—you're like, "Whoa, that's pretty cool," not, "What did I just see?" That's the world we enter into.

How did you land on casting Rachel Brosnahan and David Corenswet as Lois and Clark?

It's very much a Superman and Lois Lane movie. Lois is not a secondary character by any means. We knew that relationship was going to be of paramount importance.

There was simply no doubt that David Corenswet embodied everything we were looking for, in Superman and in Clark Kent. And when he and Rachel read together, they each elevated the other.

To hear Rachel be Lois, to just embody Lois, was extraordinary. You're just like, "That's Lois Lane." So the two of them together are pretty spectacular. I can't wait for audiences to really witness that relationship grow.

What makes Nicholas Hoult's Lex Luthor unique?

He is the Lex Luthor for the next generation, for sure. He is who people will think of when they think of Lex Luthor. Nick is an extraordinary actor. He has been doing this since he was five years old. I think he kind of knew Lex was the role of a lifetime for him, and he embraced it immediately.

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SUPERMAN

IN THEATERS JULY 11!

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